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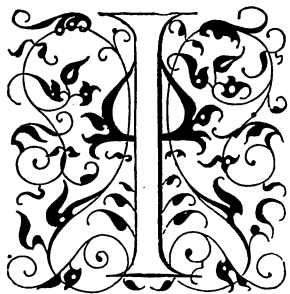
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# INDUSTRIAL ART

## IVORY ART WORK.



IVORY was much more frequently employed for artistic and decorative work in ancient than in modern times. Very early in the history of the world we find ivory mentioned as an article of trade, for the Greeks brought some back from the siege of Troy, and Solo-

mon had a throne of gold and ivory. The wands which the Roman senators held in their hands were also made of ivory, and many authors describe bas-reliefs in ivory and gold. The colossal statue of Minerva in the Parthenon, which stood nearly forty feet in height, and was made by Phidias, was of precious metals, with the face, hands, and all the parts of the body that were not covered, made of ivory. For such large work it is supposed that the ancients had some method, now unknown, of softening pieces and welding them together. Dioscoridus mentions that this can be done by boiling ivory with the root of the mandrake. The Duke de Luynes, at his splendid chateau of Dampierre, near Paris, reconstructed Phidias's Minerva from descriptions left by ancient authors, and produced a magnificently rich and imposing statue. It occupied a very prominent position in the immense Salle d'Armes of the chateau, but unfortunately the accidental discharge of a gun shattered the ivory face of the figure. At the period of the Renaissance ivory was used by many celebrated artists; Benvenuto Cellini, Albert Dürer, Johan of Bologna, and Michael Angelo, all left works in ivory. Offering more resistance than marble or stone, it cannot be chipped. The piece has to be prepared by cutting off all unnecessary parts with saws, then gravers and files are used to carve out the work. It is polished with sand and chalk, and with powdered horn.

A sculptor who has left standard works in ivory is François Duquesnois, better known as François Flamand; he was one of the rare sculptors of Belgian origin. Born in Brussels in 1594, the Arch-duke Albert sent him to Italy to make for him reproductions of the masterpieces of antiquity. Here Flamand met Poussin, and a strong friendship arose between them. François taught Poussin to model, and he taught François to paint. The picture by Titian representing children playing with apples suggested to him the idea of the series of bas-reliefs, representing children at play, which have remained among the standard works of that period. In the three engravings of his bas-reliefs which illustrate this article, two represent vintage scenes, and are full of life and frolic. The donkey himself in one of them seems not to have been able to resist the temptation of tasting the juice of the grape. The third bas-relief shows us a group of children trying to make a goat "buck" at a theatrical mask. The treatment of the youthful bodies is excellent; the only criticism that could be made is that

they look older than the artist intended them to be. Nevertheless these bas-reliefs of François Flamand have served as prototypes to all the generations of artists since his day and are as familiar to sculptors as Boucher's chubby cupids are to painters.

François Duquesnois made several important pieces of which the best known is a St. Andrew in St. Peter's in Rome. After his time ivory art work lost interest and found refuge in Dieppe, on the northern coast of France. In 1694 it was at its height, and numerous vessels left that port to cruise along the coasts of Africa. It was discontinued for a time but revived again in 1816. Ivory turning is practised by women in France, Germany, and Russia, as well as in this country, and their skill in the work is said to be frequently equal to that of the best men.

## ARTISTIC DESIGNS IN JEWELRY.

TASTE in personal ornament is so divided between a multiplicity of styles, that no one can be said to be

on either side of which three small shells of gold hold pearls. A bracelet of onyx is made in jointed sections held together by crescents or half circles formed of double rows of diamonds. The hammered gold with smoothly faceted surface recently introduced in jewelry differs from repoussé work in having the hammering applied to the surface alone. Bracelets and other articles are made in this manner without further ornamentation and with elegant effect; yet gems are often added to the beaten gold as well as enamel colors. Applied Oriental designs in the different colors of gold, the product of alloys, enrich the watch and chatelaine having the body of hammered material. Eastern ideas of color are realized in various forms of European fabrication. A bracelet having the form of a coiled serpent is either set with precious stones to represent the spots of the skin, or these are shown in a variety of enamels, with diamonds only in the top of the head and for the eyes.

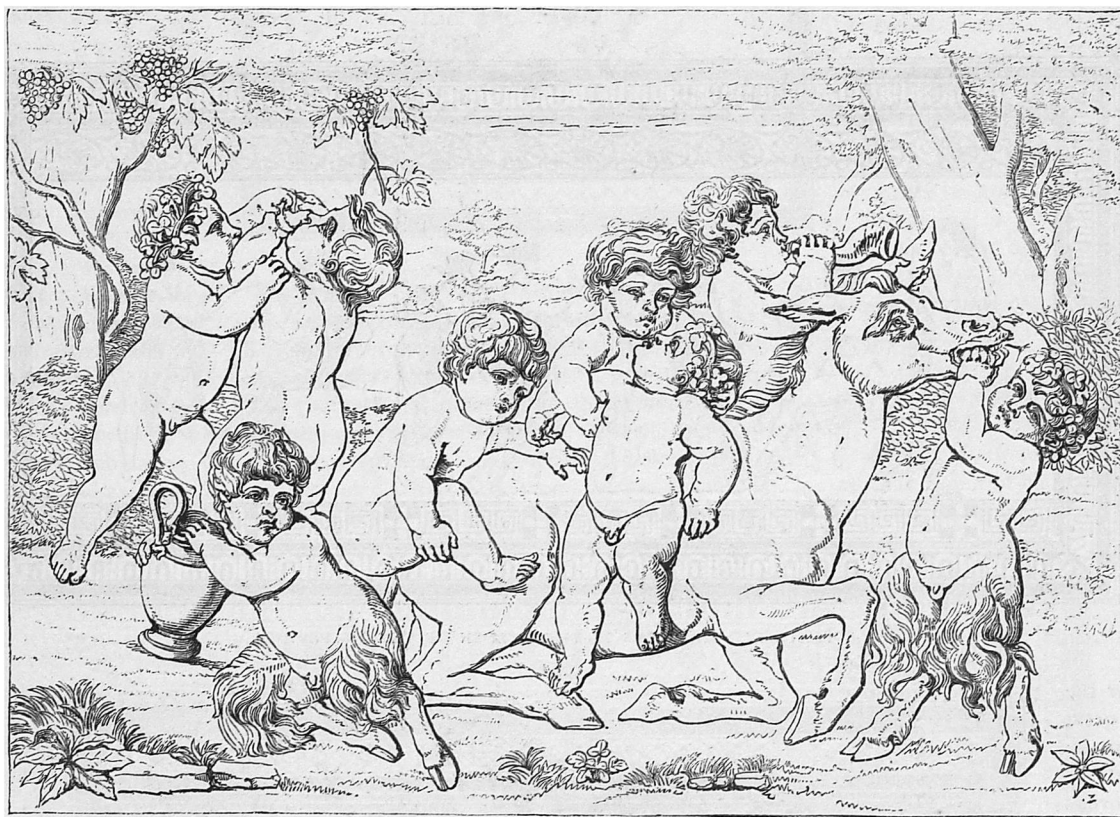
More than ever, natural history is affording subjects for the designer in jewelry, and the finest of gems enter into these forms. Thus a bird of Paradise is formed of

minute precious colored stones, with feet resting on a large and beautiful pearl. The plumage of another bird of this kind is represented by the different colors of gold, and from the bill is pendent a quivering diamond of rare quality. A scarf-pin is a serpent-head in scaly gold with a pearl held in the open jaws. Among elegant designs for chatelaines is one of which the clasp takes the form of a niche wherein perches a gilded owl. Another style of clasp is the serpent-head with eyes of jewels.

Next comes the botanist in gold, and he has to offer nothing less lovely than pansies in turquoises and in sapphires, with the dew of diamonds thick upon them, leaves of clover in green gold, and clusters of rosebuds in which the leaves are of diamonds and the hearts of the buds are different colored pearls, pink and yellow and white. Yet these forms by no means tend to exclude a

multitude of others totally different, as, for instance, sleeve buttons in black enamel and diamonds, forming squares like those of a chess-board. A scarf-pin, having the letters of "Good Luck" arranged to form a horse-shoe, is made of minute rubies and diamonds. A pair of Japanese gold earrings are in the shape of oval fans ornamented with a head in colored gold in the act of blowing bubbles which are opals. A charm for a gentleman's chain is a miniature copy of Robin's Reef lighthouse with diamonds to represent the lights. A curiously malformed large pearl becomes a ram's head by the addition of golden horns and is intended for a pendant. Ornaments having stones set in the gypsy style, considerably fancied in England, are seen both in the form of gentlemen's rings and as jewelry for ladies. Technically described, the stones are "close set," or flush with the gold. Tourmaline in a number of tints is used effectively in this style, as, for example, in a bracelet formed of a plain gold band set half around with a single row of the gems.

Arrangement and setting are of as much consideration to the purchaser as is the quality of the gems, and more individuality in this respect may be observed than was formerly displayed, although certain general preferences are decidedly marked. The latter fact is illus-



SPORT AT THE VINTAGE. CARVING IN IVORY BY FRANÇOIS DUQUESNOIS.

more in vogue at the moment than another. Perhaps the number is increasing of those who prefer the antique style, for which the Egyptian and Cyprian collections have furnished models, or the Japanese, Indian, and Persian styles, which have recently become a feature of note in jewellers' establishments. The massiveness preferred in England and the lightness suiting the French taste equally share the field here. The extremes are found in heavy gold ornaments following Eastern ideas in design, and some of them almost barbaric in their weight of pendants and gorgeousness of enamels, and on the other hand in delicate sprays which seem to have reached the last possibility of feathery lightness. The former style is well illustrated in the rectangular pendant of Etruscan gold, beautifully wrought and supported at the sides by fluted columns, the idea suggested being that of a portal closed, and, with a seal set upon it of turquoises and diamonds. Japanese bronze medallions inlaid with gold are set as brooches. Heavy oblong lockets in smooth gold, have, perhaps, a star cut out in the face and filled with brilliants, or a raised palm leaf wrought of gems such as the diamond and turquoise. A bracelet formed of a thick band of gold is open on the back in sections, giving the effect of harp-strings, with a large peridot stone in the centre,

trated by the diamond cross, which, a few years ago, almost any one would have felt satisfied with, but which to-day a jeweller could not easily sell. It happens also from the increase of artistic appreciation that the lesser gems are valued according to the art which enriches them, as where fine intaglios are cut in peridot stones, aqua marine, pink and yellow topaz and hyacinth. Americans show more fondness than would be supposed for the recent English style of wearing ornaments made from tigers' claws, in commemoration of the tiger-killing of a British prince in India. The devices for this kind of ornament include nothing better than a miniature tiger in gold mounting the piece at the larger end.

Among the artistic novelties are a cat's-eye stone of the variety presented by the Prince of Wales to the Duke of Connaught; a flower pendant of diamonds, and a peacock's feather of small diamonds set on a light background of gold, the eye of the feather being a large yellow diamond. Another unique piece of work is a case to receive eyeglasses closed together, jewelled to the value of over a thousand dollars, and quite ingeniously fitted to serve a double purpose by being worn as a pendant.

Neither the Limoges painting nor the cameo parts with any prestige in consequence of the many other prevailing fancies. These rather seem to be ranked among the necessities of a rich lady's toilet, as what is novel falls into the list of luxuries. Venus rising from the sea—the setting of the piece being of silver encrusted with diamonds. A cameo cross with a representation of the Madonna and Infant is interesting both from the fine cutting and the beautiful stone in three strata of unusual evenness. A set of green onyx with classical subject exhibits a notable artistic quality, and many recently designed intaglios from the foreign cutters are worthy of notice, as one representing Ulysses in the shepherd's tent, and set in Etruscan gold and enamel. Beside the Limoges paintings are many Roman and Swiss styles, somewhat resembling them, but costing less, and copies are seen of Byzantine mosaics which belong also to this class.

#### DIAMONDS.

M. RABINET, of the French Academy of Sciences, gives the following test for distinguishing colorless gems from diamonds. If a person looks through a transparent stone at any small object, such as the point of a needle, or a little hole in a card, and sees two small points, or two small holes, the stone is not a diamond. All white, colorless gems, with the exception of the diamond, make the object appear double; in other words, double refraction, whenever exhibited by a stone, is conclusive proof that it is not a diamond.

#### SILVER-PLATED WARE.

THE power which in the future will revolutionize the arts, the sciences, and, in fact, the whole system of our civilization, is unquestionably electricity. One of the first practical applications made of its mysterious qualifications changed completely the "modus operandi" of

per previously prepared to receive it, and the other called "plaque," in which the precious metal was fused or melted on the surface of the copper. For this process an ingot of copper was evenly covered with a certain thickness of silver, and the ingot was then rolled out to form a sheet of metal. The silver naturally following the copper, the proportion of the thickness

of the two metals remained the same after this operation as before. The metal was then cut up and worked into different articles as if it had been silver.

As soon as it was discovered that a galvanic current decomposed certain metallic salts in solution, and that the metal was deposited alone of the electrodes connected with the battery, the discovery was applied to coating base metals with more valuable ones. The articles are finished in metal, and then simply suspended in a bath holding a liquid which contains the metal. On a wire connected with one pole of the battery is suspended a piece of the metal which is to be deposited, and to the other wire coming from the other pole is suspended the piece to be silvered or gilt. The electric current takes from the piece of metal in the bath as much as it deposits on the other piece, conse-

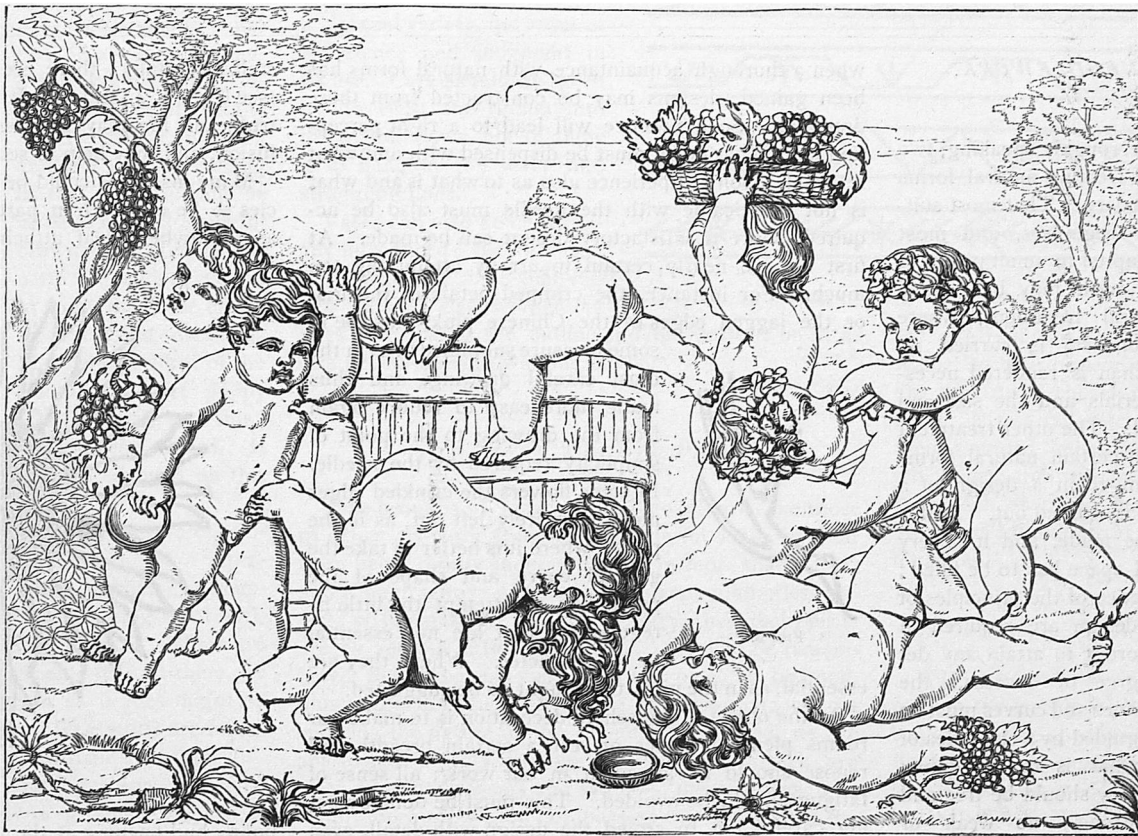
quently the metallic bath loses none of its richness.

Electro-plate, as it is termed, was introduced in England by Elkington, and the house he founded is still prominent in the trade. In France, Baron Ruolz produced it at the same time, and founded the house of Christofle & Cie., which is still in existence. In America this trade has made such rapid progress that importation of plated ware has ceased.

For general use and appearance plated ware advantageously replaces silver, especially in a country where generations have not yet had time to hand down to other generations large heirlooms in the shape of bulky silver services, as in Europe. Real silverware also offers special inducements for the exercise of the enterprise of the burglar, who flourishes exceedingly on this continent.

The excellence of plated ware depends entirely on the quality of metal used as a basis and on the quantity of silver deposited. Competition has done much to lower the grade of the work. German silver is generally used as a basis for forks and spoons, and to a limited extent for hollow ware, but the latter is generally made of white metal. As there is no standard for the alloy bearing the name of German silver there are numerous qualities of it. Soft

solder is frequently used to unite the different parts of a piece, when for durability silver solder ought to be used. The only way to know the quality of the goods you purchase is to know the standing of the house from which they are purchased. American plated goods are exported to England, South America, Spain, Japan, and very largely to Canada.



THE VINTAGE. CARVING IN IVORY BY FRANÇOIS DUQUESNOIS.

an entire trade—that of the manufacturers of plated ware.

From the earliest epochs of history we find in man the tendency of trying to make things look better or more valuable than they really are; and among the first attempts in this direction comes the covering of a base metal by a precious one. The ancient governments themselves issued coins of copper covered with a thin



CHILDREN AT PLAY. CARVING IN IVORY BY FRANÇOIS DUQUESNOIS.

coating of silver, which with age scales off, but which was so cleverly put on that even to this day it is a mystery how it was done. The ancient Romans thoroughly understood the art of plating.

In more modern times two principal methods were employed, one known as "double" or lining, consisting in soldering a thin sheet of silver on a sheet of cop-